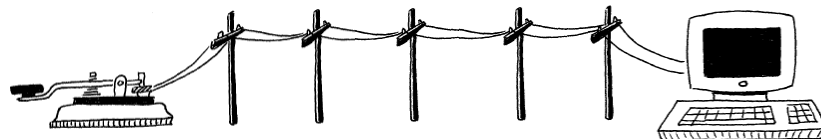


The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

—30—



—BRYAN—

www.wu30.org

Third Quarter 2013

Philatelic Articles Enhanced with Revealed Stamp Images

Steve Swain

Over the past few years, I've written and collaborated with editors on philatelic articles that heavily relied on images of stamps to support the articles' content. Without these images, the articles would have been less substantial and equally uninteresting. And, these perfect images are not simply of mint stamps, but many times it is the unique cancellation or other markings on the stamps that is the focus of the article.

From my personal collection, I can sometimes locate the ideal issue to support the article. Easily identifiable hand-stamps, cancellations and other markings that perfectly illustrate the content and complete the article's purpose and appeal.

However, in other cases, as I am looking through my collection to locate that perfect stamp, I notice an item that could possibly meet the criteria, but the cancellation or marking is not quite clear enough to convince me of the stamp's value to support the article. And, unfortunately in some cases, I completely discount or overlook a stamp's potential inclusion in the article because the markings on the stamp are not obvious to me. Too lightly cancelled, faded or applied with a hard to see color render some markings seemingly hidden.

An image discovery tool is available from retroReveal.org that just may solve such stamp mysteries and afford the support needed for philatelic articles.

Hosted by the University of Utah J. Willard Marriott Library, the site provides image processing that allows you to view a stamp in a variety of "color spaces", thus allowing hidden features of the image to be revealed.

For example, in efforts to identify images that support an article related to American Express datestamps on U.S. revenue issues, the 5-cent Foreign Exchange revenue

stamp Figure 1, certainly shows some sort of cancellation, but it is very difficult to discern what it is. An image of the stamp processed through retroReveal clearly shows a datestamp of "CANCELLED / JUL 8 1887 / AMERICAN EXPRESS" as seen in the two color space images.



Figure 1.
Original revenue stamp
and processed im-
ages showing the can-
cellation.

An exemplary confirmation of the value of image processing to reveal cancellations is the marvelous fancy cancellation made abundantly clear on the 2-cent Washington shown in Figure 2. Two of the numerous color space choices are shown, either of which could be the ideal stamp image to support an article exploring U.S. 20th century fancy cancellations.

Reveal Continued on page 4



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David Crotty From the Editor

Paper or Digital?

That was what was on a lot of people's tongues during StampShow 2013. The subject included the practical issues of publication for the APS affiliates as well as the judging of these publications. Few seem sure of the right path to take.

Rich Drew noticed the opinion piece by Scott Trepel in a recent Siegal auction catalog. Mr. Trepel can have it both ways. His organization is big enough that we doubt that their auction catalogs would ever go fully digital due to financial need. On the other hand he points out the advantage he enjoys of searching Siegal's past auctions, historical documents, reference books and even Scott Catalogue on his laptop.

YES, it is much easier to find that key word in a 200 page book with the FIND (control F) feature than scan through it with my old eyes and short attention span.

Large groups with cash endowments need to sharpen their pencils to get the best publications for the dollar. But some of these groups are finding the way to provide past publications on their website rather than have the overworked and unpaid publications chairman deal with all that stock.

As for small hobby groups whose memberships now count far below the 200 needed for inexpensive postal permit postage, the answer is getting much more clear. And the WU#30 is close to fitting into that category. We want to hear what YOU think about this.

Quotes and Periods

I'm not one to get too torqued about punctuation, I just try to do what I'm told. Starting on page 11 Robert Odenweller does a great job in summarizing many of our grammatical sins, but the Quotes and Periods issue makes me crazy. The idea of one word in quotes at the end of a sentence requiring the period to be inside the quotes seems odd. As with refusing to use the metric measurement system, Americans are the only people in the world who do it this way. Why do we think we are so special?

Dave

Works onPaper

Commentary by Scott Trepel

The expanding use of digital books and documents instead of paper is inspiring debates in the philatelic community about the need for wood-pulp publications. In the auction industry, we continue to put ink on paper while at the same time our website is becoming the dominant form of bidder participation. Is it worth printing paper sale catalogues? I believe the answer is yes. The convenience of digital publications is undeniable. I rarely carry printed reference books anymore. If I need the Scott Catalogue, I use



Scott Trepel at work at Siegel

the digital version. We have PDFs of past auction catalogues and frequently used reference books on our laptops. Siegel Power Search remains the best resource for philatelic auction data, because information can be instantly sourced from thousands of our sale records. Nonetheless, a printed sale catalogue possesses qualities that the screen version lacks. There is something about turning paper pages, flipping pages back and forth, making notes and comparisons between catalogues, and seeing the material in print that makes paper catalogues superior to purely digital versions. For a collector who has devoted years to building a collection of stamps and covers - all on *paper* - the sale catalogue documents the collector's achievement in traditional library form. I really cannot envision a day when a seller would be satisfied knowing that his collection was recorded exclusively in digital form. Which brings me to the

title and point of this commentary. If I am correct that paper catalogues are worthy works that cannot be replaced by on-screen editions, then there is an aspect of our services which has value above and beyond simple marketing. At Siegel Auction Galleries, we transform collections into legacies. Although we have reduced the volume of printed catalogues produced for our sales, to save both money

and paper, we still mail thousands of catalogues to our clients for each sale. I am sure that most copies are enjoyed and saved by collectors. I know some sale catalogues inspire collectors to start a new area. And I like to believe that a few catalogues have created "converts" to philately. When I stand in front of the Siegel catalogue library, containing more than a thousand sales, I get a tremendous sense of satisfaction knowing that we have created so many legacies for collectors. Of course, if you would like our team to create your own philatelic legacy, please let me know.

Editor's Note: While this piece was written for another venue most of it fits into a growing discussion on publication methods in the philatelic community. Mr. Trepel kindly allowed us to reprint his thoughts here. ☞

British Air Mail Society Offers CD Journal Version

The August 2013 issue of *Air Mail News*, the journal of the British Air Mail Society, reports a discussion of publishing costs of the journal which currently goes to 190 UK members at £22, 30 EEC members at £24 and 40 overseas members at £25 with an anticipated deficit of £900 for year 2014. The officers proposed and agreed to

increase dues to UK £30, EEC £35 and overseas £40. The 40+ page journal will be available in print for these dues but the same issue as a full color mailed CD will be available at 1/2 these dues. The editor is looking to use the extra storage space on the CD for an evolving list of extra materials. The CD edition will be available for February 2014. ☞

Reveal Continued from page 1



Figure 2. Original 2-cent Washington and processed images showing fancy cancellation.



How does it work?

When you upload a stamp image to retroReveal.org, the image will be processed and will allow you to view the stamp image in a variety of color spaces, thus allowing hidden features of the stamp image to be revealed. These color spaces, or models, provide a way to describe and understand colors in terms of a series of values, such as RGB (Red Green Blue) or CMYK (Cyan Magenta Yellow Black). The resulting processed images are shown in a black/white format, thus filtering out colors that obscure the hidden or difficult to see markings.

After processing your uploaded stamp image, it can be seen in the Channel Inspector with a variety of the color space modifications. Some color spaces provide no additional enhancement or understanding of the cancellation or marking. But some provide very convincing awareness of exactly what was hidden. In certain color spaces, even unsuspected features of the stamp may become starkly clear.

Examples of seemingly hidden markings are illustrated again in Figure 3. Due to the incompatibility of the ink color of the cancellation and the stamp's primary color, it is almost impossible to determine the specifics of the cancellation on the 9-pence New Zealand issue and the 4-cent U.S. revenue stamp, Figure 4.



Figure 3. Hidden manuscript cancel on 9 pence New Zealand.

Figure 4. Original 4-cent revenue and hidden cancel.



But after processing images of these two stamps through retroReveal, we see a very pronounced manuscript cancellation on the 9-pence stamp and an abundantly visible oval cds on the revenue issue.

Figure 5. Original 50 cent revenue and 4F Algerian stamps. Hidden cancels shown as a negative.



Sometimes, the most revealing color space is the simple “negative” space as seen with these stamps. The “MAY 7 1863”, Figure 5, circular datestamp on the 50-cent U.S. revenue stamp and the “1720 3 -3 43” datestamp on the 4-F Algerian stamp, Figure 5, are clearly visible after processing the images.

Cancellations on some stamps are embossed, not inked on. These 3-dimensional cancellations are extremely difficult to see without image enhancements. The “B.B. & CO. / AUG 11 1863 / BOSTON” embossed cancellation on the 1-dollar U.S. Foreign Exchange revenue stamp, Figure 6, is completely revealed after processing through retroReveal. Such an image would surely be the “clear” choice for supporting an article on embossed cancellations.

Reveal Continued on page 5




Alan Warren National Postal Museum Notes

Original Art Work

Museums are characterized as storehouses of old materials that are preserved and described for viewers and researchers. However, many museums also have an ongoing mission to add to their collections modern materials that one day will be needed resources for historians. A recent example of this effort is the donation to the Smithsonian National Postal Museum of original artwork and production materials for United States postage stamps that appeared from 1992 to 2008.

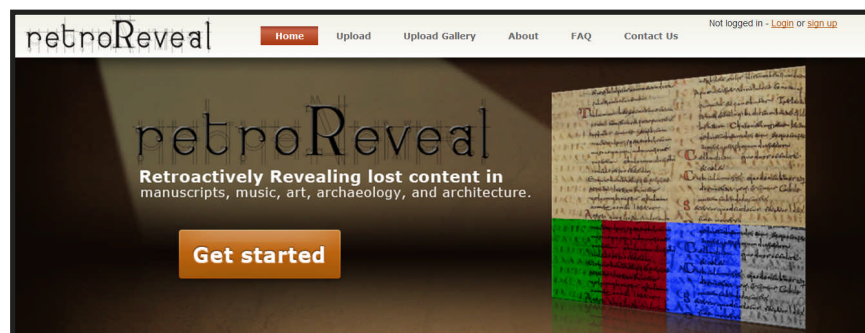
The donor is Carl T. Herrman, former art director of the USPS. He served the postal service in that capacity for 15 years. The donation includes designer art for issued stamps as well as a few unissued ones. In addition to original artwork there are artists' proofs and related correspondence. A finding guide on the museum's web site

lists, by Scott catalogue number, the stamps and whether the documents include artwork, working proofs, related correspondence, or all three types.

Some of the more popular stamps for which artwork is available include the legendary football coaches, classic American cars, Muscle cars, Marilyn Monroe, James Dean, Humphrey Bogart, comic strip classics, and celebrate the century. 



Conceptual artwork by Wendell Minor for holiday stamp never issued, courtesy Smithsonian National Postal Museum



End Note

Although not designed solely for processing images of postage stamps, retroReveal can be an invaluable tool for any philatelic author who desires support for their articles with stamp images that initially seem inappropriate. Hidden markings and features of stamps can become quite apparent using an image enhancement tool such as that available through retroReveal.


For more information about using retroReveal, visit their website at <http://retroreveal.org/>. 



Figure 6. Original 1 dollar revenue and enhanced embossed cancel.

Reveal Continued from page 5

Twenty-One Secrets of High Productivity – A Reprise

John M. Hotchner



John Hotchner

What follows is an updated version of an article I did for *The Philatelic Communicator*, (Second Quarter, 1988) that answers a question I

get often: How are you able to write in as many publications as you do? 25 years later, the answer remains pretty much the same; though I now have the luxury of being retired. This article was followed by two more: “Twenty Secrets of Inspiration” (3rd Quarter, 1991), and “My Secrets of Time Management” (First Quarter, 1992). Perhaps I’ll reprise those on their 25th anniversaries too! So, onward:

It is no secret that I’m involved in philately up to my chin. In addition to my weekly column in *Linn’s*, I edit *U.S. Stamp News*, write six columns or features in general circulation philatelic periodicals, and do regular columns in six specialty periodicals. Life happens in the form of unexpected events, and there are times when I feel pressed, or even in danger of missing a deadline. But 98% of the time, philatelic writing is for me a rumpled suit in which I feel very comfortable, if not always attractive to critics.

In visiting shows, corresponding, working in organizations, a theme thrown at me repeatedly is: “I don’t understand how you do so much writing with your other activities in the hobby.” As an implied question, it is difficult to answer in the 15 to 20 seconds that human beings allot to one another before the “Why doesn’t the egomaniac cut it short!” tape automatically comes on.

I usually just say that I enjoy the work and so long as it’s fun, I’ll continue. That satisfies convention, but really speaks to the “Why”, rather than the “How”, which is what was asked. I’m going to use this forum to answer “How” because I believe it to be a very important question. Almost all of us would like to be more productive, toward achieving a happy mix of self-satisfaction, fortune, and/or fame.

Here are my “secrets”; broken down into “thought processes” and “work habits and milieu.” In the first category:

1. **Avoid analysis paralysis.** Refusing to commit pen to paper until every possible set of issues has been identified and analyzed is deadly. Writing is a process. Get started, and solve the problems as they arise..

2. **Define your objective.** When I have a firm grasp of what is needed, one I understand and believe in, I have more energy than could have been predicted.

3. **Force yourself to do what you need to do even if**

it’s uncomfortable. I cannot afford to fall behind, so I often answer reader letters, work ahead on deadlines, etc., when it might be

- a. More “fun” to go to a movie,
- b. More comfortable to take a snooze, or
- c. Easy to find some other consumer of time than to do the difficult, complex or sometimes even unpleasant task at hand.

4. **Learn to say “no.”** I can’t do everything I’d like to do, let alone what other people would like me to do. So I ask myself two questions before making a commitment: a.) Is this important to me? And b.) Is it something I am especially qualified to do, or could someone else do it well, or better? And then act accordingly.

5. **Listen to your emotions.** Much of what I write comes from a realization that some event pleases or angers me, or piques my curiosity, or from lessons learned. Not only does this give me constantly fresh material to explore but I believe that the resulting emotional content of my writing makes it more provocative and entertaining than a dry recitation of fact.

6. **Pick your battles carefully.** Not every war is worth fighting. I waste little time or energy fighting the unalterable.

7. **Set reasonable deadlines, and start early to meet them.** I allow myself a great deal of freedom by giving myself more time than I think I’ll need before an editor expects a finished product. I’m rarely in the position of having to forego progress on projects B through G because I have to “crash” on project A. To do so wastes energy and fouls up my flow.

8. **Read and listen.** Most of us spend our time constructing rebuttals instead of drinking in the information that comes our way. 90% of the creativity I get compliments on is no more than hearing and adapting old thoughts to new sets of circumstances.

9. **Be satisfied with imperfection.** “The perfect is the enemy of the good.” A third rewrite may be important on your draft last will and testament, but if I get to a third revision of something I wrote, I am wasting precious time on improvements that are marginal or unimportant. So, I am inclined to ‘close it out and move on.’

10. **Assure regeneration time.** If I work too hard on one project or subject area, my brain eventually turns to fuzzballs. I need a change of subjects, each of which tends to help me gain perspective on the others. I sleep less than the average person, but when I need extra, I don’t begrudge myself the time. Sometimes the circuits just need time to cool; especially if I have run up against a problem. Putting it aside for a while helps perspective.

11. Believe in your abilities. As well-worn as this thought is, it is full of wisdom. Refuse to answer any question with a sentence beginning, "I can't...." You may not want to. You may not believe you have the time. You may be frightened that you will embarrass yourself. I have felt all these things, but I have learned that I can do anything I set my mind to.

Let's now turn to work habits and milieu:

1. Match the type of work you have to do to the best possible time for it. It takes two or three times longer to write an article when I'm tired or distracted than when fresh. So earlier in the day is better; without any more background noise than perhaps soft classical music. I would often get up two hours before going to work in order to have such quiet time to do finished articles. Making notes in preparation for an article is not as demanding and can be done later and with more 'atmospherics'.

2. Don't waste any of your 24 hours. Every minute is precious to me. I respect those minutes because they quickly become quarter and half hours. This is especially true of keeping up with voluminous reading, which is often a source of ideas for writing. And for keeping up with reader correspondence.

3. Organize your work and make it portable. My letter writing is in one folder. My pending reading is in another. Each article I'm working on has its own folder containing needed background illustrations, possible illustrations, and draft language developed so far. One or more of those folders, a tablet and pen, go everywhere I do. It is amazing how much can be done while waiting for the subway, standing in line at the post office, sitting in a doctor's office, etc.

4. Segment your projects. The simplest of projects can look overwhelming if you think of it as one big time package. I try to see projects as a series of small steps and try to focus on what I will need to do to complete the next one. And I enjoy the completion of each step.

5. Maintain contact with your audience. I spend a fair amount of time keeping in touch with other collectors, readers, and writers. It is time consuming – though slightly less so these days via email – but the raw material of their communications is thought provoking, often useful in constructing columns, and helpful in answering unknowns. In addition, it is a means through which to sort out my own attitudes and beliefs while reacting to opinions and criticisms.

6. Open a folder for each column concept and let it 'mature'. In other words, few worthwhile thoughts spring

fully developed from my brain. By writing down a theme or a concept, I begin to think about how to address it, what searching for information needs doing (again, now easier with the computer), and what illustrations may be needed. I find that once the seed is planted, I will "see" material to make it grow in conversations, reading, and even in dreams!

7. Farm out busy work. I used to pay my kids a modest sum to do time-consuming work that I don't need to do – opening cartoon contest mail, filing, collating press releases, etc. Now it's grandchildren. But neighborhood kids, too, would like to earn easy money and be introduced to the world of philately in this way.

8. Build a reference library. For me this includes books, periodicals, and a substantial clipping file. I'm happy to spend the time required to keep the file organized and updated. It pays dividends as between files and a half-way decent memory, what I need can usually be located quickly.

9. To the degree possible, handle each piece of paper rapidly, and no more than twice. I try to keep current on all correspondence and reading of resource material. Do the needful, and file it. This avoids the time waster of rooting through stacks of material to reprioritize.

10. If you write a regular column, keep a running list of what you have covered, and cross-index your work. It is useful when starting, but more essential the longer you write. Why waste half an hour coming up with the perfectly comprehensible explanation for the cause of a variety when I can spend ten minutes to lift it from prior work and adapt it to the facts of the present problem.

#####

All of us are capable of doing more than we do in the way of writing. Why don't we do more? Perhaps for me it was lack of initiative, or lack of discipline, or just a difficulty in climbing over the first mental block toward pursuing my dreams.

Once I began, I found that writing became a series of problems to be solved, not a bottomless pit into which I was condemned to fall. And solving the problems was fun, and the work built on itself in terms of knowledge and experience.

The 21 tenets above might be summarized as this: The tortoise had it right when he beat the hare. Slow, steady, disciplined effort wins the day. I hope they can serve as a resource for you as you set and pursue your own goals. ☞

WU30 Breakfast at StampShow 2013

And the issue of Print or Digital

Chad Snee of Scott Publishing

The major issue of discussion in many venues at StampShow was that of publication. Many people were talking about it. Chad was prepared for that story too.

Chad was certain that the print edition of the Scott Catalogues would continue as always.

The earlier experiments with the CD media fell victim to massive piracy. Even the print edition is victim of pirates who make PDF files of specific countries. Scott is constantly stopping this practice on auction sites.

Scott is working with iPad apps that can be better protected and can be in full color.

Scott also has some videos on the website and plans to continue with that.

There is thought of moving the Catalogues entirely online for subscribers. This form can be always up to date. ☞



Chad Snee of Scott Publishing

Writer's Unit Hall of Fame Awardees



Diane DeBlois receives Hall of Fame Award from Tara Murray. Diane addressed the group after receiving this award.



Tony Wawrukiewicz addressing the Breakfast Group after receiving the Hall of Fame Award..



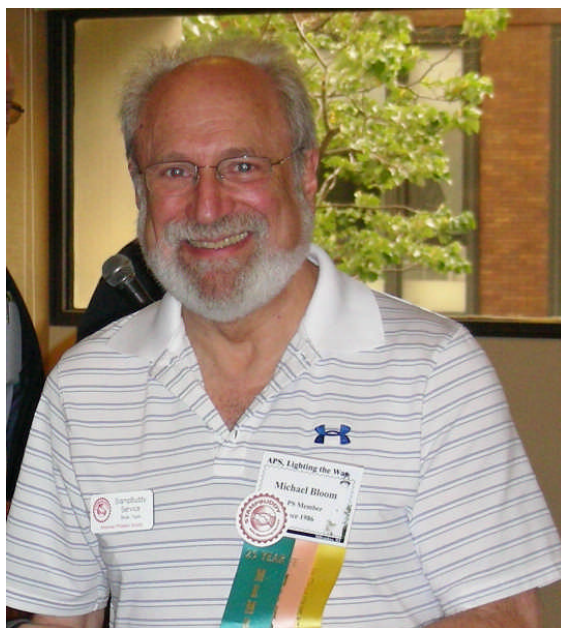
Some of the Young Philatelic Leaders who visited the Writer's Unit #30 Breakfast



Tara Murray presents the reserve grand award to Larry Lyons while announcer Robert Odenweller and Vice-President Lloyd de Vries look on.



Ken Grant, vermeil for *Cinderella Philatelist*



Michael Bloom, Stamp Buddy Chairman, vermeil for *El Quetzal*, International Society of Guatemala Collectors

Style and Conventional Usage for Editors (and Writers)

Robert P. Odenweller



Every writer or editor is likely to have blind spots when it comes to punctuation, usage and the conventions accepted in good writing. Even the style books that are the “bible” for most careful writers will differ on some points. Add to that the growing number of words that are so frequently misused or abused that they are now “accepted” and we, as editors, find that producing “clean” text is quite a challenge if we want to get it right.

One simple approach that will often help is to have someone else read over the text after it has been edited. Ideally, the persons to do this should be sticklers for good English, whether they are philatelically inclined or not. My favorite “reader” knows nothing about stamps, but is unerring in finding things I have missed. Her accuracy rate is about 95 percent, with the few rejected “corrections” she flags being small philatelic uses that she would not know about. The beauty of having her read my text is that I learn from her scrutiny, so the overall rate of corrections has gone down over time. Every editor should have a copy reader as good as she is. And no, she’s not my wife.

Without such help, though, it is important to develop a sense of when a word or usage needs to be checked. Spelling mistakes can be flagged by word processing programs, but they should not be trusted completely. A misspelled word could actually have a variant that is acceptable but inappropriate in the text. Relying solely on the feature that checks spelling can cause howlers of mistakes.

So let’s cut to the chase. What are the most likely problems one can find that can be fixed without running to the Chicago or other style books? The following list includes many that have cropped up in recent years and continue to appear.

But before getting started, remember always to work on a copy, not the original, of any manuscript. I routinely save them as “xxx edited” to be sure that I can refer back to the original in case of questions.

For the few examples I provide below, which are mostly found in philatelic writing, some will disagree with what I suggest. These are not “my” preferences, but are

backed up by what I consider to be the consensus of most major sources. Even Chicago will disagree with some, or the line between the options will be seen as “blurred” through consistent misuse of some terms or words.

Apostrophes: Typical errors are “it’s” for possessive use, such as “the subject of it’s design...” where it should be “its.” The easy way to resolve this is to think of “it’s” as a contraction of “it is.” If it’s possible to substitute “it is” for “it’s,” then it’s correct, but if not, then it’s “its.” I once saw a sign that said “Please remain seated until the bus stop’s.” A common error is to add the apostrophe “s” after a word that often stands alone, such as “stop.” Similarly, apostrophe “s” is not to be used for making plurals.

Many other opportunities arise where apostrophes can be misused. A common offender is in dates, where the proper use is 1930s, rather than 1930’s. Even the book that I recommend later on has “given up” and is permissive of all uses of “’s” in such words. I’m afraid I prefer to hold to the old school on that one.

Homonyms: Words heard but not spelled out can be a problem that will elude the spelling checks the program provides. Thus, one may try to “reign in” someone’s exuberance, instead of using the proper “rein.” Spell-checkers won’t catch those. I’ve seen “who’s” used instead of “whose.” Without belaboring the point, know that there is a difference between “discreet” and “discrete.”

Similar words, such as gantlet and gauntlet can also be confusing. A knight of old would throw down the gauntlet (his heavy glove) to challenge another. As a form of military punishment initiated in Sweden, the offender might “run the gantlet” where his colleagues on each side might hit him with sticks or clubs as he progressed. Again, long misuse of the word has led to the similar word being considered correct.

Another word that is wrongly spelled, and even has fairly frequent misspellings in the *New York Times*, which prides itself on getting things right, is impostor. It is frequently misspelled as “imposter,” which might work in philately as a person who is involved with levying tax or impost duties, thus an “imposter.” Even a recent movie had the misspelled word as its title.

Extra spaces: Those of us who grew up with typewriters were trained to double-space at the end of each sentence, and to give a double carriage return at the end of

each paragraph. Word processing and DTP programs automatically give proper spacing between sentences, so now double spaces are a problem. If you look at any text where they are left in, you'll see unnatural spaces (or "rivers") between sentences. Solution? Use the "Replace" feature of your word processing program to remove two strokes of the spacebar and substitute a single stroke. I do it routinely to the editing copy of any manuscript I've been given. It may be that you'll have to repeat that more than once for authors who use spaces instead of tabs to position text. For the double paragraphs, I usually leave them in to let me know where I stopped editing, since I remove them (and the often-occurring space before the paragraph symbol) as I progress through the document. You do use the feature that shows spaces, tabs and paragraphs, don't you?

Cancellations: The only version of the stem word cancel that has a double "l" is cancellation, at least in U.S. usage. Thus we have canceler, canceled, canceling and any other with a single "l" used. I'm sure that some will disagree with this, but that may be mostly from those exposed to the British model, where it seems to be more normally used.

Dates and Locations: Although I prefer the "military" dates used almost everywhere but in the U.S., such as 4 July 1776, the U.S. usage is different. Normally spelled-out dates will be "July 4, 1776," with a mandatory mark of punctuation, a comma after the day (4 in this case) and something after the year. The punctuation after the year is often omitted, and sometimes the month is abbreviated. Both are considered to be incorrect.

Punctuation of some sort is also needed after place names, with many omitting the comma (or other punctuation) after the state or country name, such as in St. Louis, Missouri, or in Berlin, Germany, where it should be included. Spelling out the state name does not make a difference, but the shorter post office code for state names should be considered to be vernacular rather than proper if used in books, particularly if "international" readers may not be familiar with the abbreviations. That is one of those small details that shows attention to more formal usage, but will also find those who disagree. For books, the publisher's style sheet prevails.

Punctuation in Quotes and Parentheses: Again, the British vs. U.S. is most noticeable here. Even those of us who were educated by teachers who felt that the British style was more "proper," will find difficulty accepting the differences. Briefly said, punctuation for the U.S. market goes inside quotes, other than colons or semicolons. But the question mark could go inside or outside, depending on the individual way the sentence is constructed. Also with parentheses, if the entire sentence is enclosed, all

punctuation goes inside. If only a part, usually at the end, is in parentheses, the final period goes outside the parentheses. All of this is potentially different with British usage.

Misreadings: Years ago, a demographer referred to the tenth generation of U.S.-born citizens as Generation X, using the Roman numeral "X" for ten. Unfortunately, with a younger generation that might have less exposure to Roman numerals, other than for Super Bowls or Popes, they assumed that it was the letter, not the numeral. As a result, they have resorted to Gen Y, and other tropes that have run out of letters. This is another case, probably pushed to its extreme, of misreading that has become all but impossible to reverse.

For the more advanced reader, if we were to push for Generation xi instead of "Y," would the uncautious reader insist that the following one be "omicron?" After all, that would be the Greek letter following xi. (If you don't follow that line of reasoning, fuggedaboudit and read on.)

How to Handle I: Even very well educated speakers and writers will trip themselves up with references to multiple people. How often have you heard someone say something like "They presented it to James and I." The fix is easy; just drop the other name temporarily for the correct form, which would be "They presented it to me," making the final version "They presented it to James and me."

Similarly, other constructions work the same way, and dropping other references until each name stands by itself does the trick. Thus "They presented it to James and she." Obviously that should be "her." It's very simple if you see the results after you drop the extra references, but some people remain confused.

Which vs. That: This is one of the easiest to resolve, but it is among the most abused of uses. People wrestle with it. Many think that "which" is the more genteel sounding, regardless of the meaning. Basically, it's the difference between a restrictive and a non-restrictive clause, but most people don't know that difference. Think of it instead of these terms: If you can drop the clause and it still makes sense, it's a "which" clause. Otherwise it is a "that" clause. All "which" clauses include commas, which is normal. The "that" clauses do not normally use commas.

As an example, a sentence might say "The 5¢ stamp of 1847, which shows the picture of Benjamin Franklin, paid the rate for letters under 300 miles." Omitting the clause in the commas would not change the sense of the sentence, so is a "which" clause. The clause adds information but does not restrict the rest of the sentence. An alternative may be "The 1847 issue that shows Benjamin Franklin was used for letters under 300 miles." The obvious

Style Continued page 14

Style Continued from page 13

alternative, which shows George Washington, is excluded by the “that” clause.

Footnotes and Bibliographic References, are essential parts of most philatelic writing, but often they are incorrectly formatted. Simply put, book titles and periodicals are in italics, while the titles of articles in periodicals are in quotes and precede the name of the periodical. The name of the author starts the citation (with many different options depending on how many were involved), and various references follow at the end, giving publisher, date, location and page numbers, as appropriate. A couple of examples of footnotes are:

John Doe, *Everything Philatelic* (New York: Anyman Press, 2001), p. 102.

John Doe, “What You Always Suspected,” *Philatelic Club Journal*, Vol. XI (2002), p. 33.

In a bibliography, the first name cited is usually inverted. Examples with two authors are:

Doe, John, and Jane Roe. *Our Quest for Philatelic Answers*, New York: Nobody Press, 2003.

Doe, John, and Jane Roe. “We Did It,” *Philatelic Club Journal*, Vol. XI (2002), pp. 33-35.

Different variations are used for other combinations, but when in doubt, use the above as a guide and you’ll not be far off.

Style books, such as “Chicago,” are great references when you have something specific to check on. A major

problem, which you may not even suspect exists, is not knowing the right question to ask. A wonderful book, worth reading through about every four months, is “Woe is I,” by Patricia T. O’Conner. (Riverhead Books, New York: 1996, trade paperback in 1998, ISBN 1-57322-625-4.) It covers a huge array of common mistakes made by even some of the most cautious writers. I would consider it to be even more essential than a more thorough style book, and it’s certainly much more entertaining to read. Just being aware of the problems that might occur with certain words or usage can help an editor or writer to avoid making common mistakes. In spite of this praise, it is somewhat more permissive of the looser usages we see these days, and I disagree with a number of them.

In that same sense, some other editors and writers may quibble with various of the thoughts I’ve offered here, but they are accepted at a very high level by most users. These touch on a few of the frequently seen digressions from accepted use in philatelic writing, but are certainly not the only ones. An editor may choose to differ, but should have a good reason for doing so, perhaps justified by some style guide that has reasonable clout.

I offer these simply to help those who might still be striving to stay within the bounds of what may be considered to be “proper” usage. Rules are meant to be broken, as Beethoven did, but perhaps it takes a Beethoven to justify making the change from accepted practice. ☞

La Posta Sold to Editor

Catherine Clark, of Harwood, New South Wales, Australia, has announced the sale of La Posta Publications, including the signature *La Posta: The Journal of American Postal History*, to journal editor Peter Martin, Fredericksburg, Va. Peter Martin is the immediate past president of WU#30. The transfer of operations will be completed by the end of September.

The *La Posta* journal, founded by William W. “Bill” Helbock in 1969, is now in its 44th year of publication. Helbock died in 2011 from a heart attack and Clark, his wife and ad manger for more than 12 years, decided to continue the business. After a nationwide search, she brought Martin aboard to edit the only independent journal in American philately. Clark recently made a decision to continue her career as a city planner and Martin agreed to continue the *La Posta* operations.

“I will miss working with *La Posta*, but I am delighted to leave Bill’s legacy in such capable hands,” Clark said.

“I look forward to building upon the great success that Bill and Cath have had,” Martin said, “and I am pleased to be able to serve the dedicated postal historians that have made *La Posta* the leading publication for American postal history specialists.”

La Posta is a quarterly journal devoted to U.S. postal history. Subscriptions are \$32 per year. For further information, write: La Posta Publications, POB 6074, Fredericksburg, VA 22403 or e-mail, pmartin2525@yahoo.com ☞



La Posta Editor
and New Owner
Pete Martin

Reviews

Print & Electronic



Danish Bicolor Issues

***Danish Øre Bicolor Issues: A Primer* by Peter Bergh. 90 pages, 8 ½ by 11 inches, card covers, spiral bound, Rocky Mountain Philatelic Library, Denver CO, 2012. ISBN 978-0-9773578-3-3, \$40 postpaid in USA from Rocky Mountain Philatelic Library, 2013 South Pontiac Way, Denver CO 80224.**

This monograph describes in some detail the bicolor stamps of Denmark in the øre values issued from 1875 to 1905 plus their overprints. The stamps of similar design issued for the Danish West Indies are not included. These stamps replaced the former skilling values in the same design as a result of currency reform that went into effect January 1, 1875.

The introductory pages list the issued denominations and the service rates they were intended to pay. There is also a brief guide to the literature on these stamps, and reference to the bibliography of resources that appears near the end of the book. The first chapter discusses the paper varieties, the printer, the watermarks, and the printing method. Then follows a brief description of perforation.

A major section is devoted to the five frame types and the plate flaws and plate wear that aid in their identification. The subject of inverted frames is dealt with in some

depth and a table identifies their sheet positions by denomination and printing.

The next section describes the central oval part of the design and its flaws as well as the frame types and printings associated with them. Another chapter focuses on the shades and printings of the bicolor issues. Some values had only a few printings and so are easy to identify with a particular printing. Those values that had a great amount of reprinting are much more difficult to associate with a particular printing. Distinguishing characteristics include frame type, coarse or fine perforations, thick paper, date cancels, and shades.

A discussion on cancellations found on these stamps is a cursory 2-page listing of types of cancellers. The postal history description includes classes of service, and domestic and foreign rates including special rates to areas of Germany that bordered on Denmark. In addition to the bibliography for further reading, there is an index.

Bergh's book is an invitation to beginners who want to find an interesting specialty to occupy their time, and will help intermediate collectors understand and appreciate some of the fine points of this area of specialization. The author frequently refers to the 6-volume work by Lasse Nielsen that was published in 2001 in both English and Danish, which is the major resource for serious students of Denmark's bicolor oval issues.

Alan Warren



LATI Airline History

***The Italian South Atlantic Airline (L.A.T.I.), by Martyn Cusworth* Published in 2012 by the Italy & Colonies Study Group, UK, 98 pages, with color illustrations, A4 spiral bound. Order from Andy Harris, 13 Pond Close, Harefield, Uxbridge, Middlesex, England UB9 6NG. UK£25.00 plus postage -UK£2.00, Europe £5.50, rest of the world £8.50. Payment by sterling cheque or Paypal (no extra charge) to: andycharris@blueyonder.co.uk**

This is the second book which has been published about the Italian South Atlantic Airline (LATI), the first being the one published by Richard Beith in 1993.

LATI operated a South Atlantic scheduled airline service for slightly more than two years, from 15 December 1939 to 15 July 1941. The book starts out by describing the first Italian flights to South America, which were the Francesco de Pino flight attempts in 1927, the General

Italo Balbo mass flights of 1931, the 1934 survey flight by Lombardi & Mazzotti, the experimental flight in 1938 by three aircraft called "Sorci Verdi" (Green Mice), and the survey flight by the Italian civil airline Ala Littoria from Sardinia to Buenos Aires in 1938.

The first chapter describes the aircraft used by LATI, which were all Savoia Marchetti models SM.82, SM.83, SM.75, SM.76 & SM.79. The next chapter covers the role of Sal Island (Isla del Sol) and the European political situation at the time.

The next chapter shows all the publicity material, air-mail etiquettes, baggage labels, publicity cards, seasonal greeting cards, publicity envelopes and coffee bags. The following chapter covers censorship (or not) of the LATI flown mail by Germany and Italy.

The main chapter describes the LATI route and the various first flights, crashes, and mail carried to or from

LATI Continued Page 14

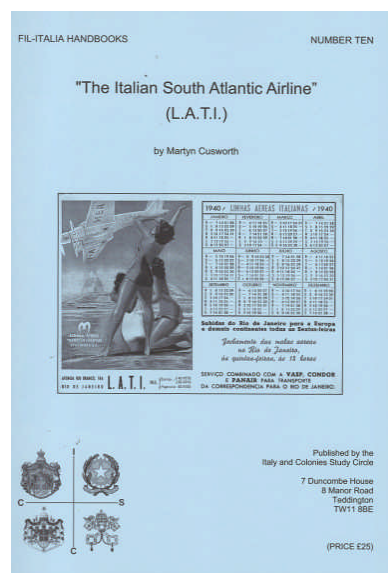
LATI Continued Page from Page 13

other countries which connected to the LATI routes. Many first flight covers are shown in color. Many more covers have come to light since the Beith book was published. All the known directional cachets used on LATI mail are also shown. These were applied in various countries, usually to indicate that the cover was to be flown by LATI.

There is a chapter covering postal rates, and the final chapter covers the political background to the end of the LATI service. And finally, there are two appendices, no. 1 listing the important dates in World War Two, and no. 2 listing all the South Atlantic crossings by LATI during its short existence.

The book will be essential to collectors of Italy, World War 2 and South Atlantic aerophilately.

Ken Sanford



USA Computer Vended Postage Stamps

USA: Variable Denomination Stamps (1989-2013), Karim Roder, 239 pages with all color illustrations, 8 1/2 x 11 inches, card cover. In English. CreateSpace 2013, approximately \$50. ISBN 978-1484148242.

This is the second edition of the U.S.A. Computer Vended Postage (CVP) catalog by Karim Roder. The first edition from 2010 was written in the author's native German and was printed in black and white.

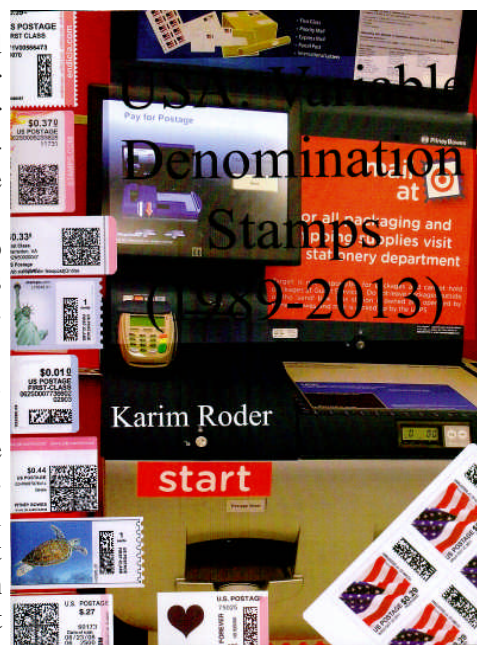
When the USPS began to allow Custom Postage in about 1989 a wide range of postage options became possible. The USPS has been careful to note in all issues of the DMM that these types of items are "meters" and not stamps (collectors usually call these stamps anyway and that is how they will be discussed in this review). The postal regulations also, up until very recently noted that all "meters" should not be cancelled. Thus, to a great extent these items have passed through the mails uncanceled, at least in the U.S. Collectors usually must obtain "favor cancels" in order to tie the stamp to a time and place. Special cancels have been known to be refused for official special events. This seems to have become more relaxed in the last year or two as postal workers are being told by managers to be more accommodating. However automated equipment is programmed to differentiate between "meters" and traditional adhesive stamps and generally do not cancel these types of stamps.

There are three types of "meters" as used in the U.S. The first is the traditional postage meter that usually has a date and is expected to be used on that date. These meters are cataloged at www.wikibooks.org at International Postage Meter Stamp Catalog.

The second type includes many varieties of machine vended postage often called Computer Vended Postage (CVP). Some stamps of this type are vended at machines in public places and some are printed by printers attached to personal computers. These can have "personalized"

images which are often sold to the user as preprinted sheets and the personal computer prints the indicia and postage value for the stamp. These CVP are the type of postage devices that are cataloged in this book.

The third type of custom postage allows the user to submit his/her own image to be used on the stamp. Most of these stamps are preprinted by the vendor once the user image is approved and the stamp sheets are mailed to the user. This type also includes stamps with vendors; stock images. This third type of custom postage is not well catalogued but a beginning can be found at



www.meterstampssociety.com.

Only the traditional postage meter stamps are printed with the date of printing and the stamp is expected to be used on that date. The two types of personalized postage can be printed at any time and can be used at any time.

This catalogue of CVP postage stamps includes examples of every experiment conducted by the USPS. Most, if not all, of these experiments were conducted with little or no public notice and lasted for very short periods of time at limited locals which were always USPS offices. The longest lived such vending has been at the USPS Automat-

CPV Continued Page 15

Letters:

Hall of Fame

Dear Editor

I was really glad to see the list of Hall of Fame honorees in the latest *Communicator*. DeBlois I've never met and, likewise, Doyle is someone I never met. Tony, however, is well known to me and someone I make an effort to say "Hi" to every time our paths cross. His "rate" book sits beside my computer.

Fritz Billig also is well known to me. When I was in high school, I collected Germany and Austria and Fritz' publications opened my eyes to new things in stamp collecting. In fact, his was one of the influences that prompted me to do away with "album" collecting and really start to specialize. Also, I did business with Billig and it may have been one of his auctions that got me started doing business that way. Although I may very well be wrong, I believe that Fritz Billig was one of the European writers/editors/researchers who helped convert "cover collecting" into "postal history collecting." Certainly, he was one of the publishers who focused attention on the wide variety of cancellations and prompted the study of their different uses. My Germany and Austria collecting days are long since over - having been replaced with Tennessee postal history - but there is hardly a day that goes by that I don't feel the influence of Fritz Billig. Thanks for picking him out of the past and resurrecting a memory for me - also his picture. I never met him in person and wouldn't have known him if I had stumbled across him.

Regards,

Steve Edmondson

Editor, *Tennessee Posts*

WU#30 Membership Stable

Hi George (Griffenhagen),

Normally I wouldn't write, however I wanted to first congratulate WU#30 on its retention rate, and second to say that it was even "better" than you reported. One of the members you noted as "Dropped for Non-payment of

Dues" is actually deceased: Garvin Lohman (a longtime friend and fellow Irish collector). Best, Pat Walker

SOTN Club Editor

Dear Dave:

I had to write about the "Trials of an Overseas Club Editor" (TPC 2Q 2013). In his article Don said he seldom received letters to the editor. Here is one for him via TPC:

Dear Don: I've long known of SOTN cancels, but had no idea a club had formed to enjoy them, but why should I be surprised, there's a club for most everything. What does boggle the mind is what in the world do you talk about in the 20 page quarterly issues of the BCCC (Bullseye Cancel Collector's Club) Bulletin? Unless you go into Hitler's rise and fall, there is not much you can say about the Figure 3 Krakau cancel and stamp. Do you have lists of EKC/LKC (earliest/latest known SOTN cancels) for each Scott numbered stamp worldwide? Do you discuss the cancel type or the details of the stamp issue? Or is your writing mostly a travelogue as you visit here and there with the CCPS? just went on eBay and found a listing of 193 SOTN stamps up for auction, so there is interest. Other than filling a blank space in an album, I'm not sure how I would fill a 20 page journal with sparkling prose about them. Perhaps that's why you are not inundated with commentary from BCCC 60 (20 doubtful) members. Collect what you like, of course. And good luck with the journal.

Best Regards, Bob Rawlins

Bob,

It must think that all your questions are answered by going to the group's website <http://bccc.jeffhayward.com/>.

Best Regards

Dave.

Proofreading

And yes dear readers, we let a few words get past us in the Summer edition and several of you dutifully pointed them out in emails. We would appreciate some proofreading help, of course, but these skillful writers slink off into darkness when asked. Best Regards, Dave.

CPV Continued from Page 14

ed Postal Centers, now in about 2700 USPS post offices around the country. These APC's have changed names recently and a number of experimental and short lived stamps have been printed by them.

In addition to the vending machines located in USPS offices the USPS also allowed a few selected vendors to sell products that could be printed at a user's personal computer (thus PC Postage) where the indicia and postage value could be printed at the control of the user. Some of these products printed the indicia directly on an envelope or on a peelable label. Some of these products allowed the user to select special images from the vendor's inventory

which were preprinted on peelable labels and mailed to the user who then printed the indicia and postage value at the PC. A few products also allowed a user's images.

Finally there have been a few experiments in which vendors like Pitney Bowes or IBM place their own proprietary vending machines either at USPS offices or private locations.

There is a tremendous amount of variety considering all the different types of vending machines tested, and all the changes in the machines, as well as all the different images and indicia variations made available by vendors. All of that variety is captured in this catalogue.

David Crotty

APS StampShow Literature Palmares

August 8-11, 2013
Milwaukee, Wisconsin

Grand and Gold

- *Confederate States of America Catalog & Handbook*, **Jerry S. Palazolo, Francis J. Crown, Jr., Patricia A. Kaufmann**

Reserve Grand and Gold

- *The Penny Post*, **Larry Lyons**
- *Proofs, Essays and Reprints of the II and III Issues of the Kingdom of Sardinia*, **Vaccari SRL** Also With Felicitations of the Jury for Research

Catalogs Gold

- *Ottoman Empire/Turkey - The "Sultan" Collection of the Tughra Issues* **David Feldman S.A.**
- *State Signs of Postal Payment. Stationery 1845-2012. The Russian Empire, the USSR, the Russian Federation, the Grand Duchy of Finland, the People's Republic of Tannu Tuva*, **The Publishing and Trading Centre MARKA**
- *México's Revenue Stamps*, **Michael D. Roberts**

Vermeil

- *2013 Brookman Price Guide for U.S., Canada, UN Stamps, FDC's, Autographs and Postal Collectibles*, **Arlene Dunn/Brookman**

Silver

- *The 7-1-71 Affair*, **Rem Catalog**

Silver Bronze

- *Stamps of the Polar Worlds - 1900 to 2012*, **Frank R. Michel**

Handbooks

Gold

- *Post D-Day Swiss Mail to/From Great Britain and the Americas*, **Charles J. LaBlonde**
- *The Alyeska Collection of Pony Express Mail*, **Scott Trepel**
- *The Natalee Grace Collection: Used Stamps of the United States Part Three*, **John Zuckerman**

Vermeil

- *One Taka Inland Envelope of Bangladesh: A Comprehensive Study*, **(Late) Ishtiaque Ahmed Khan, FRAS**
- *Newfoundland Slogan Cancels*, **George McGowan**

Silver

- *Air Post of China (1920-1943)*, **David Y. Lu**
- *Rabindra Philately*, **Siddique Mahmudur Rahman**
- *Danish Øre BiColor Issues: A Primer*, **Rocky Mountain Philatelic Library**



Patricia Kaufmann receives the Grand and Gold from John Hotchner

Bronze

- *Handbook of Malaria Philately (CD)*, **Michael F. Birrer**

Philatelic Society Journals, And Periodicals Gold

- *German Postal Specialist*, **James W. Graue**
- *Lithuania Philatelic Society Journal No. 239, 240, 241*, **Lithuania Philatelic Society**
- *First Days*, **Peter Martin**
- *Postal History*, **Postal History Society**
- *Mexicana 2012*, **Michael D. Roberts**
- *The New Zealand Stamp Collector*, **Royal Philatelic Society of New Zealand**
- *Topical Time*, **ATA/ Wayne Youngblood**

Vermeil

- *Philippine Philatelic Journal*, **Hans-Werner Becker**
- *The Israel Philatelist*, **Donald A. Chafetz**
- *The Cinderella Philatelist*, **The Cinderella Stamp Club**
- *Postal History Journal*, **De Blois & Harris**
- *El Quetzal*, **International Society of Guatemala Collectors**
- *Journal of Sports Philately*, **Mark Maestrone**
- *Cameo - Journal of the West Africa Study Circle*, **Robert May and Barry Burns**
- *Airpost Journal*, **Vickie Canfield Peters**
- *Portu-Info*, **Portu-Info**
- *Forerunners*, **Philatelic Society of the Greater Southern Africa**
- *Seal News*, **David Teisler**

Silver

- *Biophilately: Official Journal of the Biology Unit of ATA*, **Biophilately**
- *Reflections*, **Ebony Society of Philatelic Events and Reflections**
- *ARPA Journal*, **Armenian Philatelic Association, Jack Kifedjian**
- *The Alaskan Philatelist*, **Eric Knapp**
- *Methodist Philatelic Society Newsletter*, **Methodist Philatelic Society**
- *State Revenue News*, **Scott Troutman**

Silver Bronze

- *Permit Patter*, **Mailers Postmark Permit Club**

Bronze

- *Stamping Around*, **Peter C. Elias** 

2013 APS Chapter and Affiliates Web Site Competition

Judging conducted Summer 2013



A total of 27 organizations entered into the second annual APS Chapter and Affiliates Web Site Competition in one of three classes--club/society, stamp show, or combination. All were judged in a variety of categories, including content, structure and navigation, visual design, functionality, and interoperability, with points awarded in each. Awards were presented during the Writer's Unit #30 Sunday Breakfast at StampShow 2013.

Gold

- American First Day Cover Society/Americover Stamp Show, www.afdcs.org
- American Topical Association/National Topical Stamp Show, www.americantopicalassn.org
- China Stamp Society, www.chinastampsociety.org
- Sports Philatelists International, www.sportstamps.org

Vermeil

- American Air Mail Society, www.americanairmailssociety.org
- APS Writers Unit #30, www.wu30.org
- International Philatelic Music Study Group, www.motivgruppe-musik.de/indexe.html
- ORAPEX Stamp Show, www.orapex.ca
- Postal History Society of Canada, www.postalhistorycanada.net
- Rocky Mountain Philatelic Library, www.rmpldenver.org
- Stamporama.com www.stamporama.com
- Syracuse Stamp Club, www.syracusestampclub.org
- US Philatelic Classics Society, www.uspcs.org

Silver

- Nevada Stamp Study Society/Greater Reno Stamp & Cover Show, www.renostamp.org
- Poster Stamp Collectors Club, www.posterstampcc.org
- Rochester Philatelic Association/ROPEX Stamp Show, www.rpastamps.org
- Sequoia Stamp Club/PENPEX Stamp Show, www.penpex.org
- Ships on Stamps Unit, www.shipsonstamps.org

Silver-Bronze

- ATA Europa Study Unit, www.europastudyunit.org
- Buffalo Stamp Club, www.buffalostampclub.org
- Internet Philatelic Dealers Association, www.ipdastamps.org
- Malaria Philatelists International (MPI), www.malariastamps.com/mpi/
- Meter Stamp Society, www.meterstampsociety.com
- Pitcairn Islands Study Group, www.pisg.net

Bronze

- Biology Unit of ATA, www.biophilately.org
- Graphics Philately Association, www.graphics-stamps.org
- Lighthouse Stamp Society, www.lighthousestampsociety.org



2012 Chapter Activities Committee Newsletter Competition and Stamp Show Program Awards

The American Philatelic Society's Chapter Activities Committee (CAC) has announced the winners in its 2012 Newsletter and Stamp Show Program Competitions. The newsletters and show programs submitted to the competitions by APS chapters were on display at STAMPSHOW 2013.

The purpose of the annual CAC competition is to spotlight stamp club and federation newsletter editors, to acknowledge their hard work on behalf of philately, and to publicize it within the philatelic community. In addition to the awards themselves, each submission receives a judges' critique on the newsletter's content and format, with suggestions for possible improvements.

Newsletters

The 2012 newsletters were judged by a panel of three APS-accredited literature judges who are experienced editors and writers. They were David W. McNamee, Kenneth H. Trettin, and Michael D. Dixon.

Class I Single-Page Publications

Vermeil:

- *Driftwood* (Long Beach Stamp Club), edited by Lloyd Baumann, Huntington Beach, CA

Class II Multi-Page Publications

Gold:

- *Knoxville Philatelic Society News* (Knoxville Philatelic Society), edited by Thomas W. Broadhead, Knoxville, TN.
- *The Shoebox* (Lakeshore Stamp Club, Inc.), edited by Raymond W. Ireson, Roxboro, PQ, Canada.
- *Stamping Around (Mid-Cities Stamp Club)*, edited by Peter Elias, Plano, TX.
- *The Postmaster* (New Haven Philatelic Society), Campbell Buchanan, Branford, CT.
- *Philatelic Society of Lancaster County* (Philatelic Society of Lancaster), edited by Paul Petersen, Lancaster, PA.
- *Saugeen Stamp Club Bulletin* (Saugeen Stamp Club), edited by Ralph Wyndham, Lucknow, ON, Canada.
- *The Ventura County Philatelic Society Newsletter* (Ventura County Philatelic Society), edited by John Weigle, Ventura, CA.

Vermeil:

- *Calgary Philatelist* (Calgary Philatelic Society), edited by Dale Speirs, Calgary, AB, Canada.

- *Stamping About Town* (Charlottesville Stamp Club), edited by William W. Sihler, Keswick, VA.
- *The Watermark* (Clearwater Stamp Club), edited by Bob Blizzard, Clearwater, FL.
- *Hollywood Philatelist* (Hollywood Stamp Club), edited by Enrique Setaro, Miami, FL.
- *Palo Duro Philatelist* (Palo Duro Philatelic Society), edited by John Abrams, Albuquerque, NM..
- *Stamp Chatter* (Sequoia Stamp Club), edited by Hank Washauer, San Carlos, NM.
- *Wilkinsburg Stamp Club Newsletter* (Wilkinsburg Stamp Club), edited by Thomas C. Reiff, Pittsburgh, PA.

Silver:

- *Milwaukee Philatelist* (Milwaukee Philatelic Society, Inc.), edited by Carol Schutta, Milwaukee, WI.

Stamp Show Programs

Classes for the Stamp Show Program competition are: Class I - for single-page programs, Class II - multi-page and Class III includes multi-page programs from shows co-sponsored either by an APS Chapter, a state federation, World Series of Philately show, a national or international show/bourse, including those that combine stamps with other collectibles.

Judges for this competition were Patricia Walker, Danforth Walker, and Stephen Schumann.

Class II Multi-Page

Gold:

- National Topical Stamp Show 2012 (American Topical Association), edited by Frederick C. Skvara, Bridgewater, NJ.
- DELPEX 2012 (Brandywine Valley Stamp Club), edited by John C. Graper, Wilmington, DE.

Class III Multi-Page Affiliate Shows

Gold:

- BNAPEX 2012 CALTAPEX (Calgary Philatelic Society), edited by Dale Speirs, Calgary, AB, Canada.

Vermeil:

- SESCAL 2012 (Federated Philatelic Clubs of Southern California), edited by John Weigle, Ventura, CA. 



Secretary-Treasurer's Report

About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at <www.wu30.org>. Existing members are encouraged to download this form and give it to potential members so they can join.

WU30 Election Results

Ken Trettin was elected to serve another 2-year term as WU president. Lloyd de Vries and David Crotty also continue in their respective offices of First and Second vice president. Re-elected to continue service as trustees are David Kent and Ernest Fricks. The third, and new, trustee elected is Len McMaster of West Virginia. Len has written articles in the *United States Specialist*, *La Posta*, *Mexicana*, and the *American Revenuer*. He is the current editor of *Possessions*, journal of the United States Possessions Philatelic Society.

After many, many years of service as our Secretary-Treasurer, George Griffenhagen has retired and Katrina Everhart of Kansas was elected to replace him. Katrina owns a farm (something in common with our President Ken Trettin!). However, she also writes and consults for businesses and organizations where she has written many article on leadership, career strategies, wellness and other topics. She has also written articles for *Topical Time*. Katrina was instrumental in working with George and past president Peter Martin to revise the Writers Unit bylaws. She attended the Writers Breakfast at StampShow in Milwaukee in August where she was introduced to members.

Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses..... \$20.00
Canada and Mexico..... \$22.50
All Other Addresses..... \$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes.

Updating Your Mailing Address

Please notify us of address changes to assure that you receive without delay each issue of *The Philatelic Communicator*. This will also save WU#30 several dollars because the USPS charges us when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member.

Katrina Everhart
WU#30 Secretary-Treasurer
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2013-2014 Literature and Web Exhibits

CHICAGOPEX November 22-24, 2013, Itasca, IL,
www.chicagopex.com/

APS CAC Newsletter and Show Program, January 15,
2014 entrance deadline. jkfohn.alamo.1043@gmail.com

APS CAC Website Competition, Spring 2014,
www.stamps.org/cac/

NAPEX, June 6-9, 2014, McLean Tysons Corner, VA,
www.napex.org/

APS StampShow August 2014, Hartford, CT.
www.stamps.org/StampShow

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Articles

Departments

Philatelic Articles Enhanced with Revealed Stamp ImagesSteve Swain	1	From the Editor.....David Crotty	2
Works on Paper.....Scott Trepel	3	NPM Notes: Original Art Works.....Alan Warren	5
British Air Mail Society Offers CD Journal Version.....	3	Letters:	15
Twenty-One Secrets of High Productivity – A Reprise...John M. Hotchner	6	Hall of Fame	
WU30 Breakfast at StampShow 2013 And the issue of Print or Digital, Hall of Fame Awardees.....	8	WU#30 membership stable	
Style and Conventional Usage for Editors (and Writers)Robert P. Odenweller	10	SOTN Club Editor	
<i>La Posta</i> Sold to Editor.....Pete Martin	12	Proofreading	
		Reviews.....	13
		<i>Danish Øre Bicolor Issues: A Primer</i>Peter Bergh	13
		<i>The Italian South Atlantic Airline (L.A.T.I.)</i> ..Martyn Cusworth	13
		<i>USA: Variable Denomination Stamps (1989-2013)</i>	14
	Karim Roder	14
		APS StampShow Literature Palmares.....	16
		2013 APS Chapter and Affiliates Web Site Competition.....	17
		2012 Chapter Activities Committee Newsletter Competition	18
		and Stamp Show Program Awards.....	
		Secretary Treasurer's Report.....Katrina Everhart	19

Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary depending on length and other commitments. Include an SASE. Note that Dr. Claussen has moved. Send to Dr. Dane S. Claussen, 4060 N. Kenmore Ave., #302, Chicago, Illinois 60613 Email: dsclaussen@hotmail.com.